

Songs that Never Grow Old

THE BEST SONG COLLECTION FOR THE PRICE EVER PUBLISHED



THIS BOOK CONTAINS:—

A Garland of Old Fashioned Roses, Down by the Old Millstream, I Will Love You When Silver Threads are Shining Among the Gold, I Love the Name of Mother, I Love You the World is Thine, Some Day, Summertime, There's a Mother Old and Grey, and many others. See complete list of contents on inside cover.

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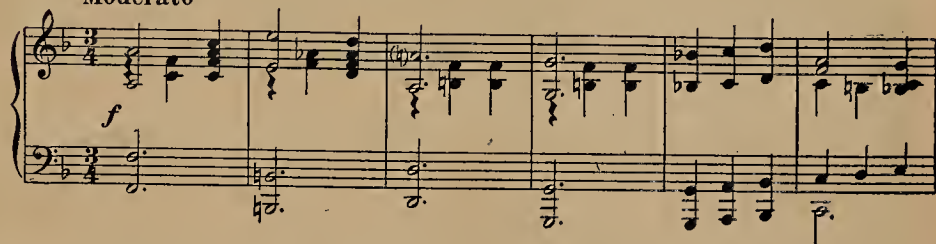
Tell Mother I'll be There.

A Basket of Old-Fashioned Roses.

Words by
C. H. MUSGROVE

Music by
E. CLINTON KEITHLEY

Moderato



Through a sun - lit gar -
'Twas a - mong the Ro -



den with its ro - ses fair
ses Dear, I first met you



Once I sought the flow - er I would have you
 So I bring these flow - ers Sweet - heart your love to

wear, _____ But no sing - le blos - som
 woo _____ Let this frag - rant gar - land

Could my love im - part, _____ So to, tell the
 crown our love to - day, _____ Sweet is love's own

sto - ry, That is in my heart. _____
 sto - ry, That the blos - soms say. _____

REFRAIN

p dolce

A Basket of old-fashioned ro - ses Sweetheart I bring to you —

Ro-ses I gathered in Love - land Dream-ing sweet dreams of you — Each

rose dear a message is breath - ing Tender and fond and true; — This

Basket of old-fashioned ro - ses, Sweet-heart I bring to you. —

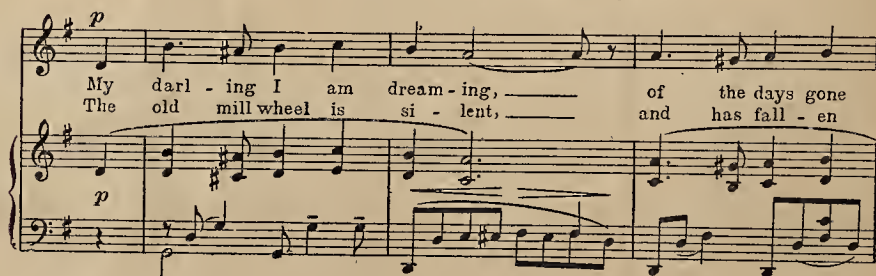
Down By The Old Mill Stream.

Andante espressivo.

TELL TAYLOR.

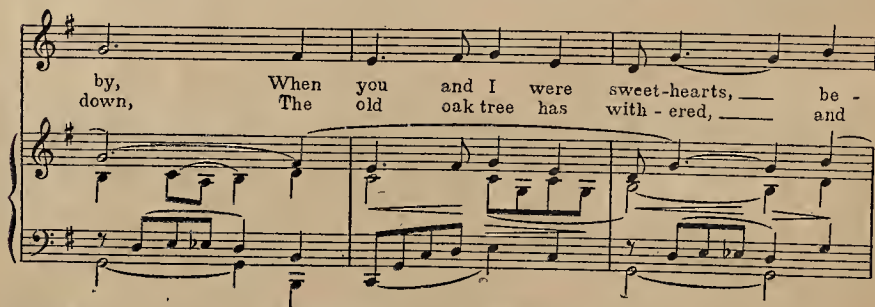


Piano introduction in G major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).



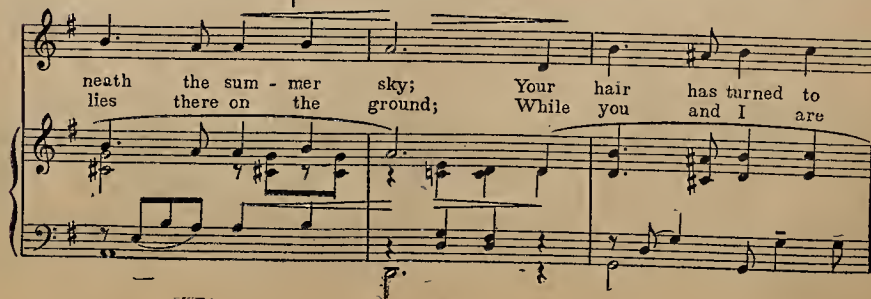
First vocal entry. The melody is in G major, 4/4 time. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p* (piano).

My darl - ing I am dream - ing, — of the days gone
The old mill wheel is si - lent, — and has fall - en



Second vocal entry. The melody continues in G major, 4/4 time. The piano accompaniment remains consistent. Dynamics include *p* (piano).

by, When you and I were sweet-hearts, — be -
down, The old oak tree has with - ered, — and



Third vocal entry. The melody continues in G major, 4/4 time. The piano accompaniment remains consistent. Dynamics include *p* (piano).

neath the sum - mer sky; Your hair has turned to
lies there on the ground; While you and I are

sil - ver, the gold has fad - ed too; But
 sweet - hearts, the same as days of yore; Al -

still I will re - mem - ber, where I first met you. —
 though we've been to - geth - er, for - ty years and more. —

CHORUS.

Valse lento

pp - ff

(Not fast.)

Down by the old mill stream, — where I first

met you, — With your eyes of blue, — dressed in

ging - ham too, ——— It was there I

knew, ———, that you loved me true, ——— You were six-

very slow

With the voice

teen, ——— my vil-lage queen, ——— by the old

rit

mill stream; Down by the stream. ———

f

D.C.

Down by the old mill stream 3

I'm Wearing My Heart Away for You.

Words and Music by CHAS. K. HARRIS.

Arranged by JOS. CLAUDE.

Andante.

1. I won -- der where you are to - night, my love, As
 2. The bees are dron ing in the wild - wood, love, The

all a - lone I sit and dream. I
 flowers their ti - ny heads bow low, The

won der if your heart's with me to - night, And
 birds are sing - ing soft and plain - tive - ly, They

if the same stars for you gleam. I some - times fear there is an
 miss your dear kind face I know. From o'er the mea-dow combs a

oth - er, love, Some fair - er face has won your heart; But
faint per-fume, It whis-pers gent - ly, "Love you're true;" But

Ah, I hope the day will nev - er come, The day that we two must live a -
Oh, my dar-ling, if you on - ly knew, I'm wear - ing my heart a - way for

CHORUS.

part.
you. I'm wear - ing my heart a-way for you, It

cries a - loud, "My love be true," I dream of you by night, I

long for you by day, I'm wear-ing my heart a-way for you.

I Love The Name Of Mother

Words by
CONNOR LYNN

Music by
JOHN W. GRIBBEN

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in 8/4 time, marked 'Moderato' and 'p'. The introduction consists of two staves of piano accompaniment. The first system of the song features a vocal melody line and piano accompaniment. The lyrics are: 'Of ten I dream in the gloam, / Though years have passed since I left'. The second system continues the vocal melody and piano accompaniment. The lyrics are: 'ing Of the days of long a go, / her, Her- voice in mem-ry calls, / And'. The piano accompaniment is written in a simple, harmonic style, using block chords and moving lines in both hands.

p

Of ten I dream in the gloam,
Though years have passed since I left

p

ing Of the days of long a go, Of
her, Her- voice in mem-ry calls, And

one who's kind and lov - ing, Who true love no change will
still the name of Moth - er, Ma - ny a child - hood scene re -

know. Rea - dy to laugh when you're hap - py, To
calls. Though far a - way I have wan - dered, Yet

rit. *p a tempo*

cheer you when you're blue, — Al - though oth - ers may for
soon I shall re - turn, — To the moth - er heart that

mf

ger, you, She al - ways will be true. —
loves me, The moth - er arms that yearn. —

dim. *rit.*

REFRAIN

p a tempo

I love the name of Moth-er; She's all the world to me.

p a tempo

marc.

mf

In all the land there's no oth-er, Who's half so sweet as she.

rit.

mf

rit.

p a tempo

She's al-ways gen-tle and lov-ing, True as the stars a-bove,

p a tempo

marc.

f cresc.

mf

p rit.

There is no oth-er like Moth-er, dear, Moth-er's the name I love.

f cresc.

mf

p rit.

QUARTETT for Mixed Voices

Tenor
Soprano I love the name of moth - er she's all the world to me,
Alto I love the name of moth - er she's all the world to me,
Bass I love the name of moth - er she's all the world to she's all the world to me,
I love the name of moth - er she's all the world to she's all the world to me,

In all the land there's no oth - er who's half so sweet as she
In all the land there's no oth - er who's half so sweet as she
In all the land there's no oth - er who's half so sweet as who's half so sweet as she
In all the land there's no oth - er who's half so sweet as who's half so sweet as she

She's al-ways gen-tle and lov - ing true as the stars a - bove
She's al-ways gen-tle and lov - ing true as the stars a - bove
She's al-ways gen-tle and lov - ing true as the stars a - bove
She's al-ways gen-tle and lov - ing true as the stars that shine from a - bove

There is no oth - er like moth - er dear, moth - er's the name I love
There is no oth - er like moth - er dear, moth - er's the name I love
There is no oth - er like moth - er dear, moth - er's the name I love
There is no oth - er like moth - er dear, moth - er's the name I love my moth - er

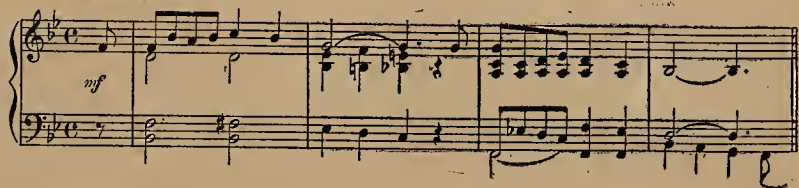
Answer to
LOVE ME, THE WORLD IS MINE.

I Love You, The World is Thine.

Words by FRANK W. MEAD.

Music by BURT SCHADER.

Moderato.



You ask in ten-der words ap - peal-ing! You beg from me this love of
The world spreads out its beau - ties! round thee Of wealth or fame you have your

mine — Tis not to be so light - ly giv'n But won from me by
choice! — For pow'r and place you now may strive, But dear one heark-en

deeds sub-lime, A love worth hav-ing here on earth, A
to my voice, Let not the struggle tire your spir-it Nor

love that an-gels on ly know, Is worth a he-ro's best, en
ought to swerve thee from thy goal, For-get not her who on thy

deav-ors But still I tell you e'er you go
bat-tles Is gaz-ing e'er with all her soul

CHORUS.

Moderato con moto.

I love you, I love you, Be cheered up-on your

way, I'll wait dear, for you dear, Un-

ritard. til that grand sweet day, *a tempo* When you love, and

I, love, Will wear the mys - tio sign, I

ritard. love you, you love me, I love you the world is thine.

I will Love You when the Silver Threads are Shining Among the Gold

Words by
ROGER LEWIS.

Music by
F. HENRI KLICKMANN.

Andte. modto.

The musical score is written for voice and piano. It begins with a piano introduction in G major, 4/4 time, marked *Andte. modto.* and *mf*. The introduction features a flowing piano melody in the right hand and a steady bass line in the left hand. The vocal melody enters in the second measure. The lyrics are: "At the or-gan, dear, last ev'-ning, You sang me that old time song, If life's sum-mer days were o-ver, And up-on your locks I'd see". The piano accompaniment continues with a similar rhythmic pattern. The score then moves to a new section marked *p* (piano). The vocal melody continues with the lyrics: "Sil-ver threads a-mong the gold." And as I sat there a dream-ing Of the "Sil-ver threads a-mong the gold." I would be as true and faith-ful, As I sun-ny gold-en past, I could see you as of old. That promised you to be, Long a-go in days of old. In my. The piano accompaniment provides harmonic support throughout, with some changes in texture and dynamics.

mf

p

rall

At the or-gan, dear, last ev'-ning, You sang me that old time song,
If life's sum-mer days were o-ver, And up-on your locks I'd see

"Sil-ver threads a-mong the gold." And as I sat there a dream-ing Of the
"Sil-ver threads a-mong the gold." I would be as true and faith-ful, As I

sun-ny gold-en past, I could see you as of old. That
promised you to be, Long a-go in days of old. In my

old time song en-thralled me With its plain-tive mel-o-dy, And you
heart it's al-ways sum-mer, Where love's flow-ers bloom a-new, And I'll

seemed to ask me Will I con-stant be; Then with
al-ways keep them Bloom-ing, dear, for you; Tho' we

all my heart I an-swered, "Yes, through all e-ter-ni-ty;
both grow old and fee-ble, I will be stead-fast and true

Just the same, dear, as of old.
Just the same, dear, as of old.

REFRAIN

I will love you when the sil - ver threads are shin - ing 'mong the gold, Just the

mf

same as when love's sto - ry first was told. I will

al - ways want you near me in my arms, dear, to en - fold, When the

ten

rall e dim
sil - ver threads are shin - ing 'mong the gold. *D.C.*

rall e dim *D.C.*

KATHLEEN MAVOURNEEN.

Written by
MR. CRAWFORD.

Composed by
F. N. CROUCH.

Andante o Penseroso.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in D minor, marked *Andante o Penseroso*. The piano part features a series of chords and arpeggiated figures. The vocal melody enters with the lyrics: "Kathleen Mavourneen the grey dawn is breaking, The horn of the Hunter is heard on the hill; The lark from her light wing the bright dew is shaking Kathleen Mavourneen! what slum bring still. Oh! hast thou far." The score includes dynamic markings such as *mf*, *ad lib.*, and *Espressivo e legato*. There are also performance instructions like *mf*, *mf*, *mf*, and *mf*. The piece concludes with a final piano accompaniment.

gotten how soon we must sever? Oh! hast thou for gotten this day we must part, *colla voce*

may be for years, and it may be for ever, Oh! why art thou silent, thou voice of my heart, *cres.*

may be for years and it may be for ever, Then why art thou silent Kathleen Ma-vourneen.

Kathleen Ma-vourneen! Awake from thy slumbers The

blue mountains glow in the Sun's golden light, All where is the spell that once hung on thy numbers, A.

Kathleen Ma-vourneen—2

- rise in thy beauty, thou star of my night, A - rise in thy beauty thou star - of my night.

sfz *slentando.* *tempo!!*

Con amore affetto.
Ma - vorneen Ma - vorneen my sad tears are falling, To

mf *pp*

think that thou E - rin and thee I must part, It may be for years, and it may be for ever, Then

mf *fp* *Sempre legato.*

mf *Semplice. mf* *mf* *mf*

why art thou silent thou voice of my heart. It may be for years, and it may be for ever, Then

mf

why - art thou si - lent Kathleen Ma - vor - neen.

roll *diminuendo e piano.*

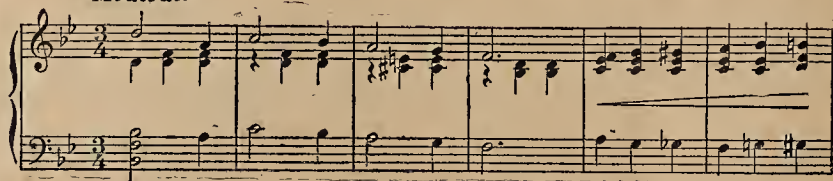
Let Me Call You Sweetheart

(I'm in Love with You.)

Music by
LEO FRIEDMAN
and Words by
BETH SLATER WHITSON

Writers of
"Meet Me To-Night in Dreamland,"
My! But I'm Longing for Love! etc.

Moderato



I am dream - ing Dear of you
Long - ing for you all the while

rit

The first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Moderato' and the dynamics include 'rit' (ritardando). The lyrics are 'I am dream - ing Dear of you Long - ing for you all the while'.

Day by day _____ Dream ing when the
More and more _____ Long ing for the

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'Day by day _____ More and more _____ Dream ing when the Long ing for the'. The piano accompaniment continues with chords and single notes.

skies are blue When they're gray; When the
sun - my smile; I a - dore; Birds are

sil - v'ry moon - light gleams Still I wan - der on in dreams
sung - ing far and near Ros es bloom - ing ev 'ry - where

In a land of love, it seems Just with you.
You, a - lone, my heart can cheer You just you.

rall

CHORUS

p-f

Let me call you "Sweetheart" I'm in love with you —

p-f

Let me hear you whisper that you love me too —

Keep the love - light glowing In your eyes so true — Let me

call you "Sweetheart" I'm in love with you. you.

Love Is Like A Game of Cards.

Words by

NEWELL H. CARRIER.

Music by

WALTER E. MILES.



A boy and a maid-en were sit-ting one
In this game of love there is al-ways a

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a 'p' (piano) dynamic marking in the third measure.

night With the lights turned down dim and low _____ The
prize Its a kiss for the win-ner to claim _____ You

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a 'p' (piano) dynamic marking in the first measure of the second system.

boy asked the girl "What is love, can you tell?" She said "Love is a hug, kiss, and squeeze Just as much as you please, For these are the

dream I know" Then he said "You are wrong, dear, it is not a rules of the game. And tho' Hoyle doesn't mention this game in his

colla voce. *à tempo*

dream, It's a gam-ble with nev-er a doubt And I mean dear by book It's sur-pris-ing 'how much it is played And on-ly two

this, it re-sem-bles a game. As you ne'er can tell how 'will come out' things are need-ed to play Just a man and a sweet lit-tle maid.

ritard.

CHORUS.

Love is like a game of cards; the stakes are hugs and kiss - es — A

p-f a tempo

maid - ens blush is a roy - al flush, a hand that nev - er miss - es —

Hearts are trumps and al - ways win a dia - mond makes you cards — The Min - is - ter

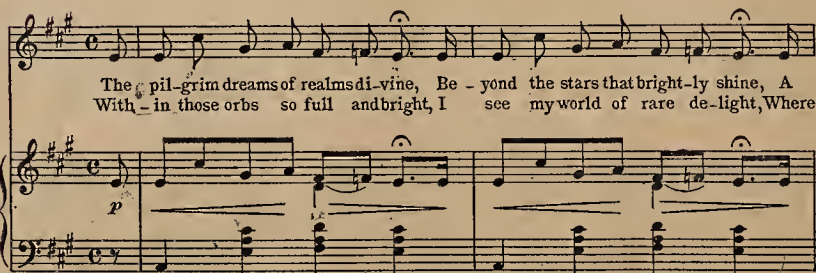
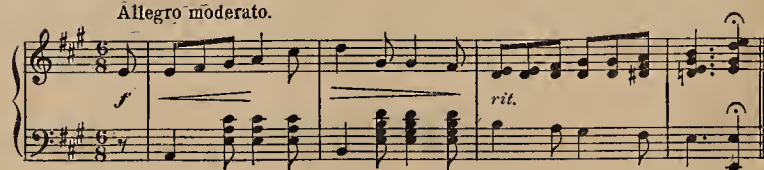
deals and fills your hand, Love's like a game of cards. — cards —

1 2

My Heaven Is In Your Eyes.

AL H. WILSON.

Allegro moderato.



Poet's heav - en are smil - ing skies, Where kiss - es drop on up - turned eyes, And
 dear - I pray while time shall roll, Those lim - ped win - dows of thy soul, Will

mine, ah tis not here be - low, Nor 'bove the skies but sweet-heart Oh!
 ev - er beam with love light glow, In to mine own for sweet-heart Oh!

CHORUS.

My heav - en is in your eyes — There all my rap - ture

lies, — With - in those eyes of bon - ny blue My

My heaven is in your eyes. 2

par - a - dize ap - pears in view Those

p rit.

heav - en - ly realms a - bove, Think

al tempo

not that I de - spise, But here be - low I

f rit.

gaze and oh My heav - en is in your eyes.

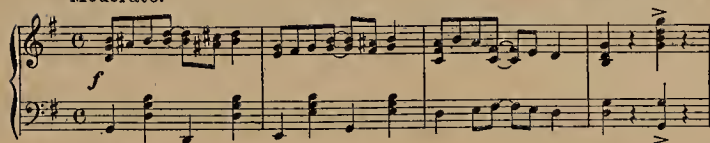
My heaven is in your eyes. 3

That Rag-time Mel-o-dy.

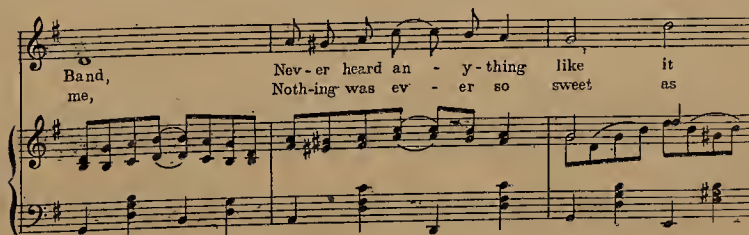
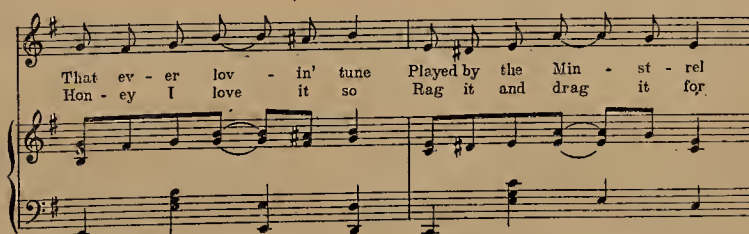
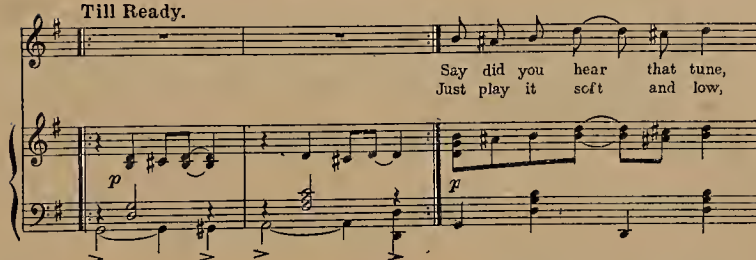
(In G)

Words & Music by
GEO. W. FAIRMAN.

Moderato.



Till Ready.



Oh hon-ey its grand, Its such a spoon - ey tune
That mel - o - dy, When you have played it through

Makes you feel like a loon feel my - self go - ing that
I'll tell you what to do just play it ov - er a -

way, I'll love you all the time
gain, Come on now hon - ey stop

Hon - ey If you will do what I say.
teas - ing I want to hear that Re - frain.

CHORUS.

Oh Ba-by Just play me that mel-o - dy. It's so en-

p-f

trans - ing Can't keep from Dans - ing I'll glide it

then slide it I'll nev-er stop Babe As long as

you will play That Rag-time mel-o - dy. dy.

1 2

Sweet Molly O'Rielly.

Words by GEO. ADAMS.

Music by W. H. HOFFMAN.

Tempo di Valse.

The piano introduction is written in 3/4 time with a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The first line of the vocal melody is in 3/4 time with a key signature of one flat. It consists of a single staff with a melody of eighth and sixteenth notes.

The sweet-est girl in the world for me, her name is
She prom-ised that soon my wife she'd be, she an-swered

The piano accompaniment for the first line of lyrics is in 3/4 time with a key signature of one flat. It begins with a piano (*p*) dynamic. The right hand has a simple melody, and the left hand has a steady eighth-note accompaniment.

The second line of the vocal melody is in 3/4 time with a key signature of one flat. It consists of a single staff with a melody of eighth and sixteenth notes.

Mol ly O'Riel - ly Her eyes are blue her cheeks are
me Oh so sly - ly It was the sweet - est word to

The piano accompaniment for the second line of lyrics is in 3/4 time with a key signature of one flat. It features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The right hand has a simple melody, and the left hand has a steady eighth-note accompaniment.

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red she is quite pert and wit - ty. The boys all go in
me, it made us both so hap - py. I told the boys in the

f *p*

rap - tures, when they see her on the street They tip their
ncigh - bor - hood they took me by the hand They said old

f

hats. and smile and say Why that's sweet Mol - ly O'Riel - ly
bay, you've won the Queen. And that is Mol - ly O'Riel - ly

f

Sweet Molly O'Reilly.

CHORUS:

Sweet Mol - ly O'Riel - ly she's the girl for me, _____

I call there to see her eve - nings af - ter tea. _____

We go for a stroll we're con - tent - ed as can be. _____

For Mol - ly O'Riel - ly she's the girl for me. _____

Sweet Molly O'Riel - ly

SOMEDAY

Andante con espressivo.

TELL TAYLOR.

The piano introduction is in 3/4 time, key of D major. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth and sixteenth notes, creating a gentle, flowing motion. The left hand consists of a steady eighth-note accompaniment. The piece concludes with a few chords in the right hand, marked *poco rit.* and *din. pp*.

The first vocal entry is in the treble clef, starting with a half note 'p' (piano). The lyrics are: 'Now while the flow-ers are blooming — Now in the Sun's gold-en Spring-time will change in - to sum-mer — Sum-mer days soon will pass'. The piano accompaniment continues in the left hand, providing a harmonic foundation for the vocal line.

The second vocal entry continues the melody. The lyrics are: 'glow, — Now in the spring-time of youth dear — You by, — Flow-ers that bloom in their glo-ry — All'. The piano accompaniment remains in the left hand, supporting the vocal line with chords and moving bass lines.

The third vocal entry concludes the piece. The lyrics are: 'say you love me so. — Birds sweet-ly sing in the with-er fade and die. — I want to al-ways be'. The piano accompaniment continues in the left hand, ending with a final chord in the right hand.

con moto

wild - wood ———— Tell - ing of love in their song,
 Hear thee, ———— Al - ways what e'er may be - fall ————

con moto

poco a poco

Oft-times I won-der if you'll con-stant be, In all the years to come —
 I on - ly pray, when my youth fades a - way, You'll love me best of all.

poco a poco

CHORUS.

p Amoreoso *rall*

Some - day, ———— some - day, ———— when I have grown old and

Amoreoso *p* *rall*

gray I won - der if you'll love me then, In the

good old fash - ioned way. ——— If I ——— should

mf *p*

mf *p*

tell, ——— the sto - ry once a - gain, ——— Some -

Piu mosso *f*

Piu mosso *f*

day, ——— some - day, ——— Will you love me

poco a poco *rall molto* *p* *Morendo*

poco a poco *rall molto* *p* *Morendo*

then. ——— then. ———

1 *D.C.* *2*

D.C. *poco - - - - - rall - - - - - e dim.* *ppp*

Summertime--or June, July and August.

By the writers of

Words by
GUS KAHN

"I WISH I HAD A GIRL"

Music by
GRACE LE BOY

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked with a forte (f) dynamic. The melody is in G major. After the introduction, there is a section labeled 'Vamp' with a piano (p) dynamic. The lyrics are: 'When win-ter comes 'round with it's The best time to woo and a'. The score continues with piano accompaniment and vocal lines. The lyrics 'oold, sleet and snow, When chill winds blow; I'll let you know' and 'pic-nic for two, When Lew tells Sue he will be true.' are written below the vocal line. The score ends with a final piano accompaniment section.

f

Vamp *p*

When win-ter comes 'round with it's
The best time to woo and a

p *p*

oold, sleet and snow, When chill winds blow; I'll let you know
pic-nic for two, When Lew tells Sue he will be true.

Back to the sum - mer my thoughts fond - ly go While I
Moon - light and spoon - light were meant just for you While you

mur bill mur and low: ooo:

CHORUS

p-f
June Ju ly and Au gust, that's the

time for me, Sun - shine near ly

all the time. Life's an air y. fair = y rhyme.

Sun = ny days and moon = light nights Will make you all a -

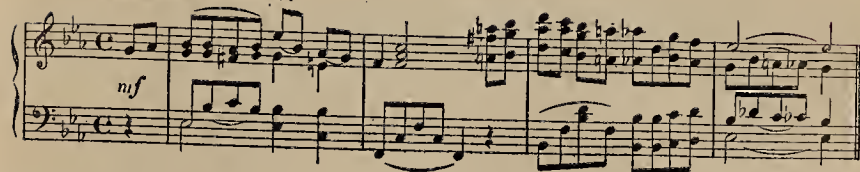
gree. It would be fine if the oth = er nine Were

Just like that glox = rious three. ————— three.

June, July and August.

There's a Mother Old and Grey Who Needs Me Now.

Andante Moderato.



As the gol - den sun-beams shone in all their glo - ry, On the
As the twi - light shad-ows fell up - on the clo - ver, Down the

p

riv - er where the wa - ter lil - lies grew, ——— There two
path - way strolled these lov - ers hand in hand, ——— When they

sweet-hearts true were whis - ping love's old sto - ry, Gent - ly
reached the low roofed cot - tage Jack said "Moth - er, Come with

glid - ing in a lit - tle birch ca - noe, Then
us, dear, to our home in Ma - ry - land, Your

Jack said, "Dear why are you hes - i - tat - ing? You
lit - tle girl will be my queen for ev - er, And

say - you love me, I don't un - der stand, But she
sweet - est flow'rs will al - ways bloom for you, For to

an - swered, "lad for me please don't be wait - ing, Tho' I'd
day as we were glid - ing down the riv - er, Jen - nie

like to go with you to Ma - ry - land.
dar - ling said these words with heart so true.

Chorus.
There's a moth - er old and gray who needs me now, ——— Time has

mf

brought deep fur - rows to her once fair brow, ——— Though so

fond of you I've grown, yet ——— can't leave her a - lone, It would

on - ly cause her head in grief to bow, ——— Jack to,

me you've al - ways been so kind and true, ——— And you

know I've ev - er faith - ful been to you, ——— Though this part - ing brings re - gret, still my

heart must not for - get, There's a moth - er old and gray who needs me now. ———

TELL MOTHER I'LL BE THERE.

Not too fast.

CHAS. M. FILLMORE.

VOICE.

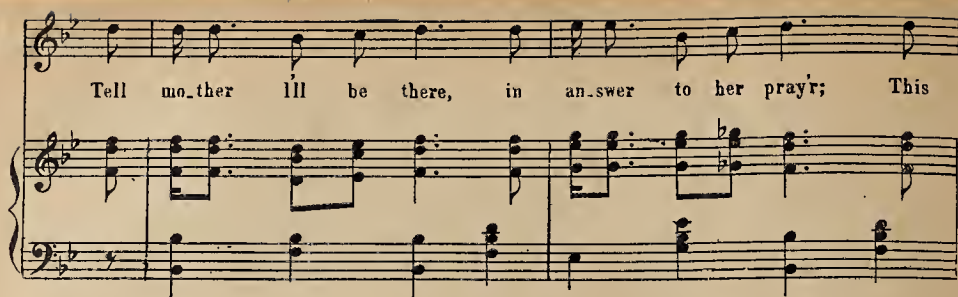
1. When I was but a lit-tle child, how well I re-col-lect, How
2. Tho' I was oft-en way-ward, she was al-ways kind and good So
3. When I be-came a pro-di-gal, and left the old roof-tree, She
4. One day a mes-sage came to me it bade me quick-ly come, If

PIANO.

I would grieve my mother with my fol-ly and neg-lect; And now that she has gone to heav'n, I
pa-tient, gen-tle, lov-ing when I act-ed rough and rude; My child-hood griefs and tri-als she would
al-most broke her lov-ing heart in mourn-ing af-ter me; And day and night she pray'd to God to
I would see my mother ere the Sa-viour took her home. I promised her, be-fore she died, for

miss her ten-der care: O Sa-viour, tell my mo-ther I'll be there,
glad-ly with me share: O Sa-viour, tell my mo-ther I'll be there,
keep me in His care: O Sa-viour, tell my mo-ther I'll be there,
hea-ven to pre-pare: O Sa-viour, tell my mo-ther I'll be there.

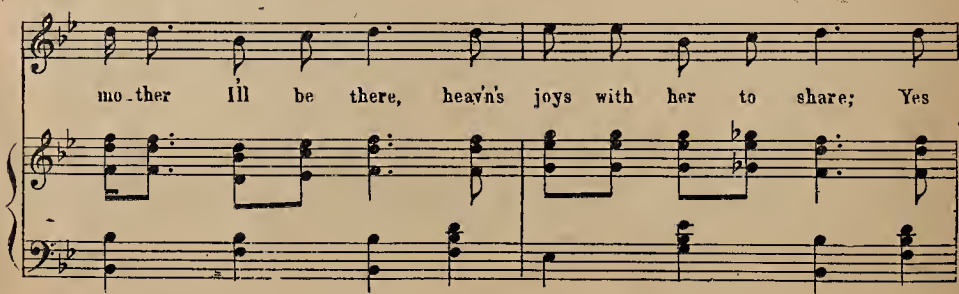
Tell mo_ther I'll be there, in an_swer to her pray'r; This



mes_sage bless_ed Sa_vour, to her bear; Tell



mo_ther I'll be there, heav'n's joys with her to share; Yes



tell my dar_ling mo_ther I'll be there.



Tell mother I'll be

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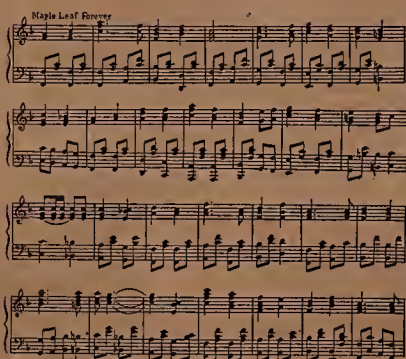
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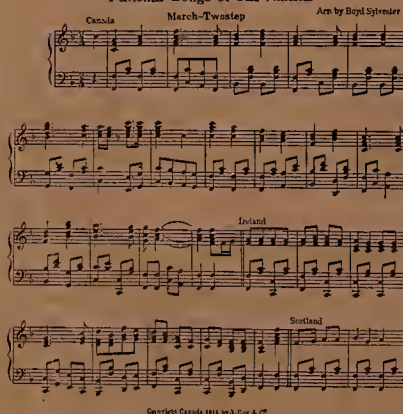
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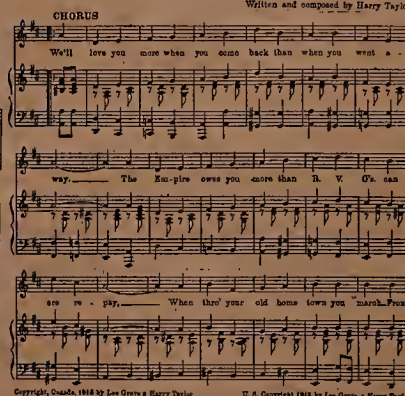


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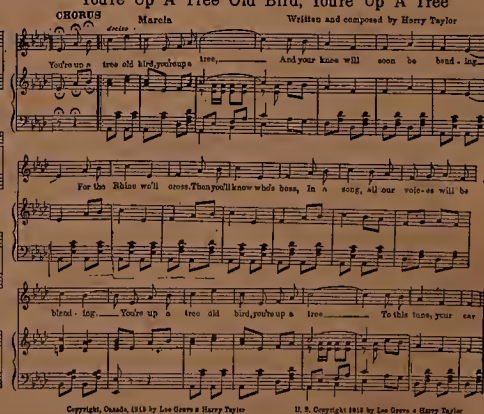


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